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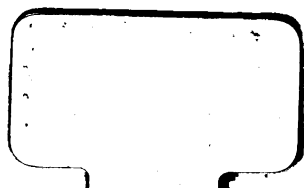
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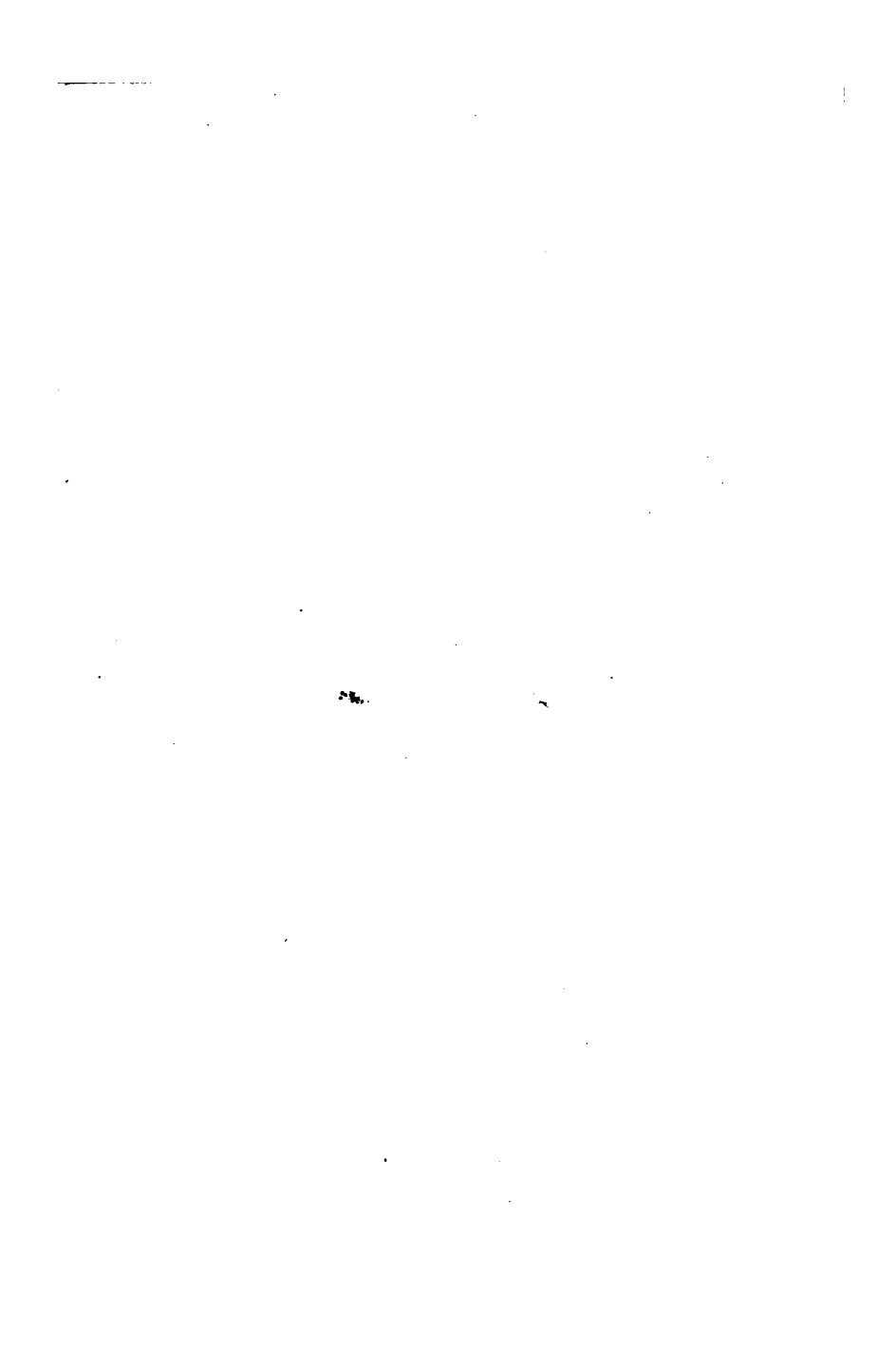
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ETCHING.

(THREE ILLUSTRATIONS.)

49.936.





4. The fourth part of the document provides a detailed overview of the accounting department's current operations, including a breakdown of the various departments and the specific responsibilities of each. It also includes a list of the key personnel involved in the department and their respective roles.

5. The fifth part of the document discusses the future of the accounting department, including the potential for automation and the need for ongoing training and development for the staff. It also touches on the importance of maintaining a strong relationship with the external auditors and the need for regular communication and collaboration.

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ETCHING

DESCRIBED AND SIMPLIFIED,

WITH

PROGRESSIVE ILLUSTRATIONS.

BY

A PRACTICAL ENGRAVER.



W. S. ORR & CO.,
AMEN CORNER, AND 147, STRAND.

M.DCCC.XLIX.

HUGHES AND ROBINSON, PRINTERS,
KING'S HEAD COURT, GOUGH SQUARE.

INTRODUCTION.



ANY times has the writer of the following pages been solicited by friends and amateurs to instruct them in the now very fashionable amusement of transferring to copper any sketches they may from time to time have made, and thereby not only adding to their present gratification, but effectually preserving from destruction these mementos of places visited and scenes enjoyed; he has therefore endeavoured, as well as his feeble powers of authorship will permit, to lay before the public, in the form of an essay, and with progressive examples, a practical description of the means used and the manipulation required in

this most pleasing art,—interesting to every person of taste, and particularly so at the present time, when royalty leads the way, and has already produced some very gratifying specimens.

To endeavour to trace the commencement of this taste would be to travel back beyond the days of Michael Angelo and Albert Durer into the furthest portions of history, and from the rude notions of savages proceed onward to the present time. But to refer to the advanced taste of the last few years, we cannot but look back with delight to those elegant periodical gems, the ‘*Annals*,’ nor can we refrain from admiring the spirit and enterprise of the Messrs. Ackerman, who, with no regard to expense, produced the ‘*Forget-me-not*,’—that beautiful parent of a numerous race. A train of rivals quickly followed, each striving to outvie the other in the beauty of its embellishments; and no cost was considered too great to enlist the talents of the most eminent engravers, and thereby to ensure works of first-rate excellence. As proof of this, *Le Keux* received for

his 'Crucifixion' one hundred and eighty guineas, and Goodall a similar sum for his 'Ghent.'

The time has now arrived when it is expected that all persons of education shall be able to give an opinion, not only on the merits of the productions of the old masters, but also on those of living artists; and a noble facility has just been afforded to the nation for the study and enjoyment of them by the munificent VERNON, in whose collection the works of Turner, Stanfield, MacIise, Callcott, and others are presented to the public, who daily avail themselves of the opportunity thus afforded of witnessing those masterly productions; and doubtless they will properly appreciate both the giver and the gift.

It is the object of the writer to speak of the growing taste of design, and the desire to make it permanent by transferring it to copper; and here we will take occasion to speak of a deceased engraver, who perhaps approached nearer to perfection in his art

than any other of his own or of the present time,—we refer to George Cooke: this is no detraction from the distinguished men now living,—as Pye, Goodall, Miller, Brandard, Cousen, Willmore, and others; for, skilful and eminent as these are, they invariably avail themselves of Cooke's own work — 'London and its Vicinity'—for the purpose of placing it in the hands of their pupils, in order to impart correct and refined ideas, and to carry them forward in their interesting pursuit. The writer would strongly recommend this work to the notice and study of those who may be desirous of zealously following the art.

ETCHING DESCRIBED.



E would observe, before proceeding to the first step in etching, that no time is lost by the amateur, or indeed

by the skilful and experienced engraver, in patiently examining the subject, and endeavouring to catch the *exact* idea sought to be conveyed by the drawing. The detail, and general character of the whole, should be well studied, and the mind made up as to its handling and treatment, the disposal of its lights and shades, and the blending of the whole into a perfect picture.

Our first concern shall be with the simplest part,—a subject in outline, slightly shaded with dry - point, as Plate I. We now proceed to the preparation of the plate.

Etching ground must be procured, and put in a covering of silk, which is to be thus applied. The plate (held in a handvice) must be sufficiently heated to melt, but not to burn, the ground on being passed over its surface. When a sufficient quantity of the etching ground has oozed through the silk to cover the plate, or that part of it intended to be engraved, the dabber is used for the purpose of making smooth and even the etching ground now adhering to its surface : when this is acquired, a taper or candle is used, and the plate being held with its face downward, the surface is made black

with the smoke; the object of which will presently be shown.

The plate being now prepared, the next step is to make a tracing of the subject; and the most transparent tracing paper can easily be made by procuring some milled tissue paper, and applying to both sides a mixture of oil and turpentine,—the greater proportion of oil, the turpentine being used only as a drier. The paper being made as clear and transparent as possible, proceed to the tracing of the subject with a pencil suited to the character of the work. If the subject be architectural, requiring very fine lines, let the pencil be rather hard, say H.; if for more free work, as trees, herbage, &c., use H. B.; and in many cases both these

pencils may be used with advantage, in the same subject. All possible vigilance should be observed, to detect any inaccuracy in the design, and the amateur who has a correct knowledge of drawing may rectify this in making the tracing.

It is presumed that a desire to obtain a knowledge of etching springs out of a taste for, and some acquaintance with, drawing ; indeed, the one must accompany the other : and if the question be put, What three things are indispensable to the formation of an engraver ? a similar answer may be given to that made by the eloquent Roman, who, when asked what three things were necessary to form the orator, replied, “ Action, Action, Action ; ” so may it be said here,—Drawing, Drawing, Drawing.

The tracing made, there are two easy modes of transferring the pencil marks to the etching ground; and here we see the utility of making the ground black by smoking it with the candle or taper, as before observed. The tracing being placed in damp paper, for a short time, it is then to be put on the plate, and passed through a printing press with the same degree of pressure used as in taking proofs; it will then be found that the damping of the tracing and the pressure has given to the surface of the copper all the pencil lines, and by aid of the blackened ground may be seen as distinctly as pencil marks on drawing paper. Another mode, where access cannot be readily had to a printing press, is by damping in the same way the tracing, placing it on the plate, putting

a card at the back, and passing the burnisher rapidly and forcibly over it, taking care to let the rubbing and pressure be as nearly equal as possible over its surface.

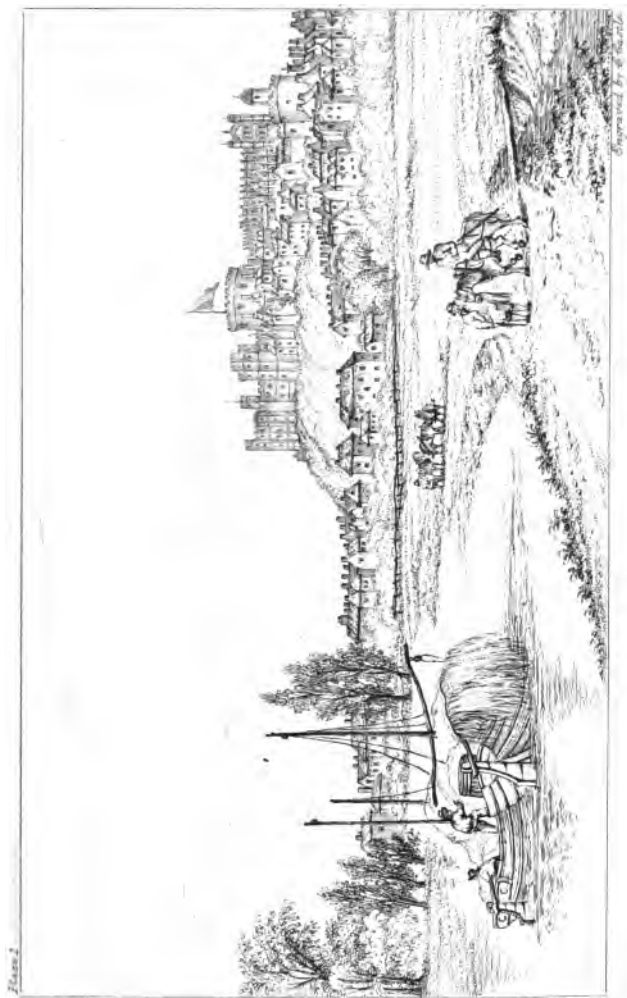
We have now got the subject on, but not in, the copper; and before commencing the work of etching, it is necessary to put round the plate some strips of stout cloth, for the double purpose of carrying the ruler, and protecting the ground.

We now proceed to the etching; and, if a subject with foreground and distance, it is well to begin at the furthest point, and work forward: in order to this, two etching needles will be necessary; the one very fine, to give lightness and delicacy to the distance; the other broader, for the

purpose of giving truth and boldness to the nearer parts. In making shadow lines, it is well to let them be doubled, rather than gain colour by additional pressure: the lines should not be drawn so closely together as to run into each other; but an examination of Plate I. will better show what is here intended.

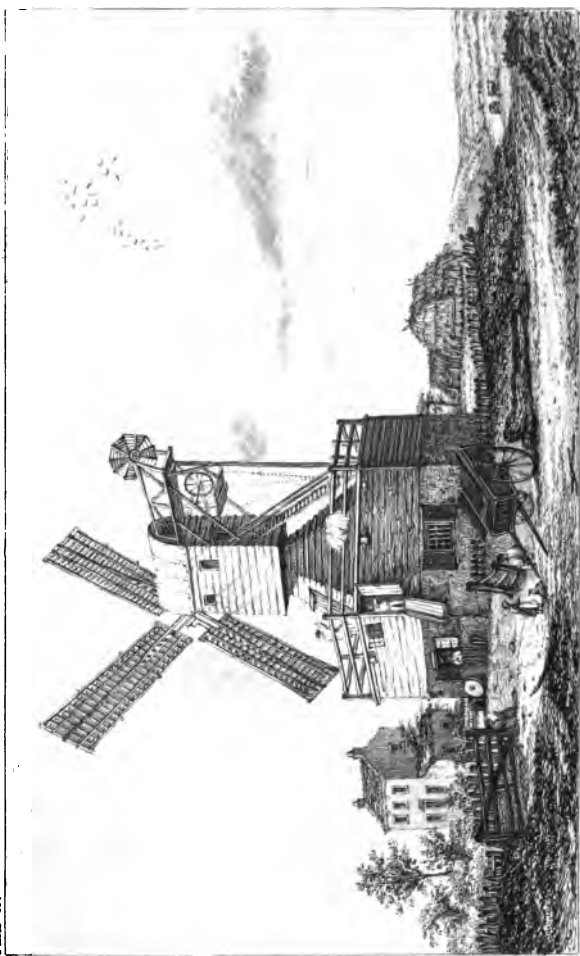
We will now consider the etching completed; and it remains to be bitten into the surface: in order to accomplish this, varnish, aqua-fortis, and banking-wax are required. The varnish is applied to any lines that may be incorrectly drawn, or to any part of the ground that may have become accidentally injured; the banking-wax is then put round the plate, for the purpose of confining the aqua-fortis, which

must be made of different strengths, according to the depth of line required. For Plate I., make the aqua-fortis of one part of nitrous acid to six parts of water; and for the extreme distance,—say the castle,—let it remain on the plate about twenty minutes, then ‘stop out’ or cover with the varnish the parts sufficiently bitten. When the varnish is thoroughly dry, put on the same aqua-fortis for a like period; and when the buildings in the middle distance are sufficiently strong, again take off the acid; and for the front and vessels it may be strengthened by adding one more part of nitrous acid, allowing it to remain on again for about twenty minutes. It is necessary after taking off the aqua-fortis each time to wash the plate with water, in order that no aqua-fortis remain in the line.



WINDSOR IN 1807.

Plate II.

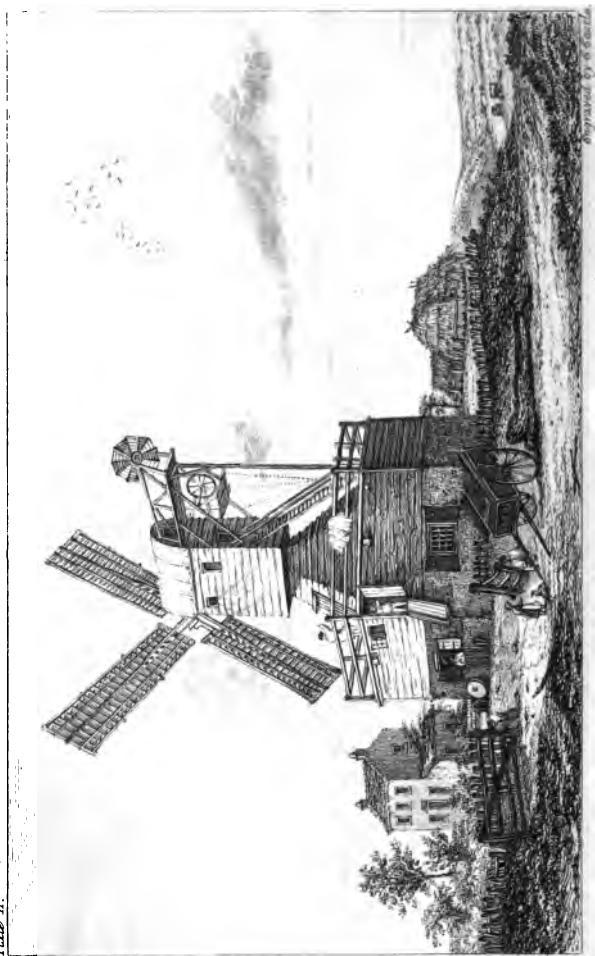


WIMBLEDON COMMON.

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Plate II.



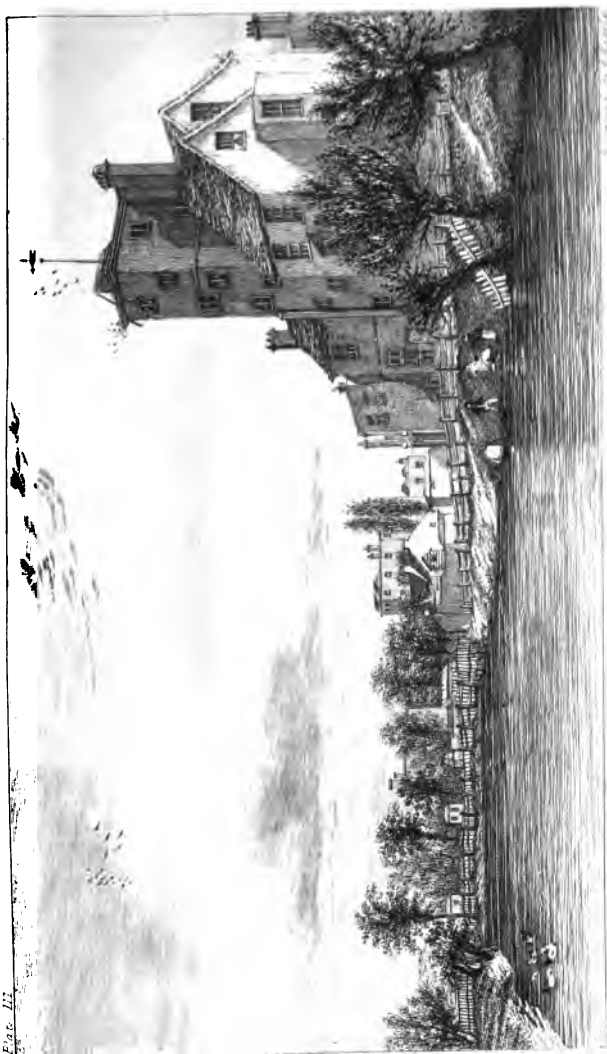
WIMBLEDON COMMON.

Be careful also to brush off the bubbles during the biting with a feather or camel-hair pencil. The strength of the line may be ascertained by taking off the aqua-fortis, and removing a portion of the ground with the scraper. The biting-in now completed, take off the ground by heating the plate, and have a proof, which compare with the drawing; and should any parts be too dark, the burnisher may be used, and where more strength is required, the graver must be applied. We spoke of dry-point in reference to this plate; this is a tool similar to an etching needle, but sharpened in such a way as to cut lines sufficiently deep without the aid of the aqua-fortis; the light parts of skies are usually done in this way.

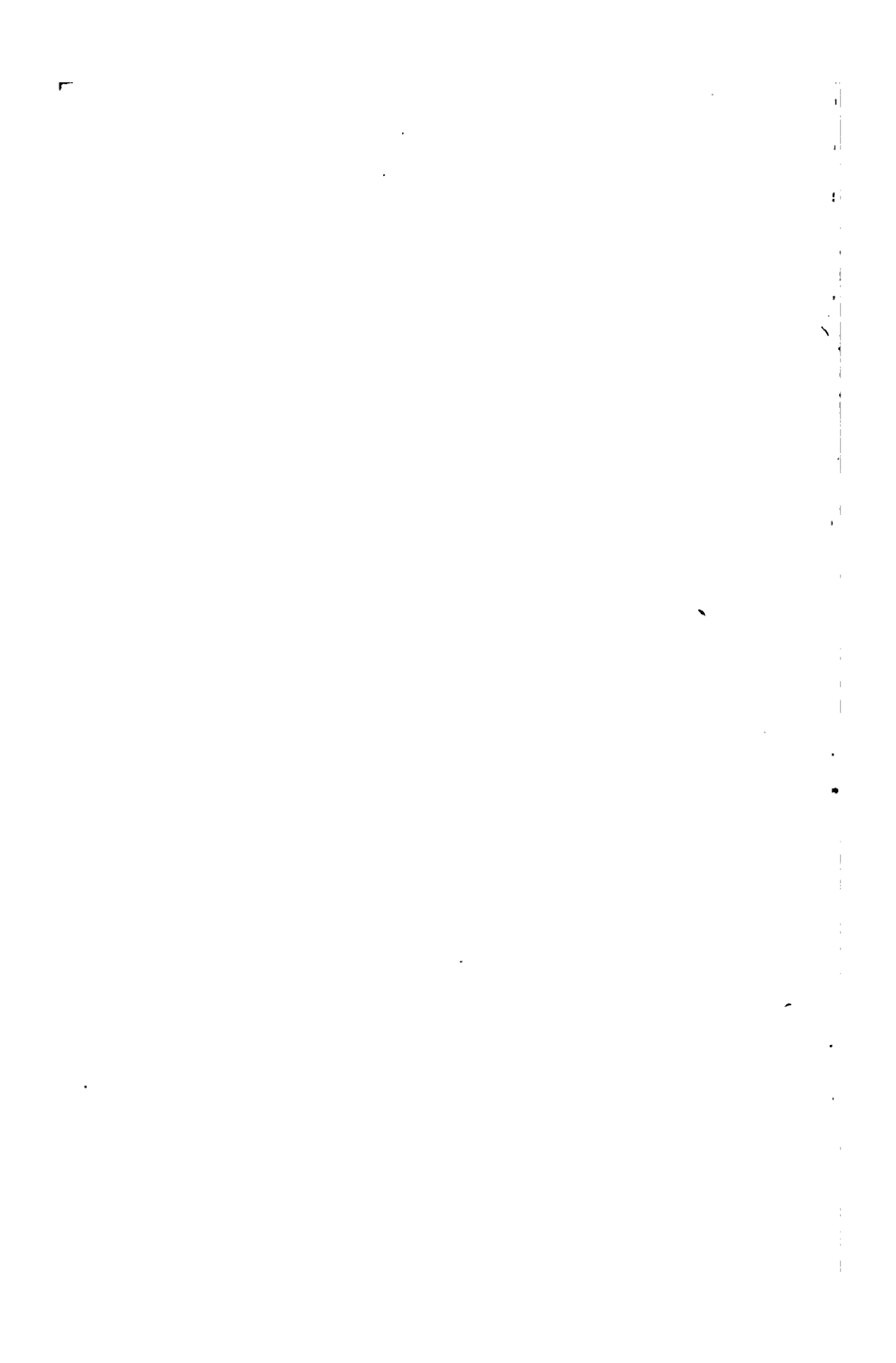
We now proceed to Plate II., the treat-

ment of which is very similar to that of Plate I., the only difference being in the amount of shading; and here great care must be used in the mixing of the aquafortis; for, should the distant shading be bitten too violently, it will be exceedingly mischievous, if not entirely fatal to the success of the plate, as there is a danger, in using the burnisher to the distant parts, of rendering the lines unequally strong, or, to use our own expression, making them 'rotten,' and consequently destroying the whole effect.

We now pass on to Plate III.; and here we must detain the reader a longer period, as this plate, from being in a state of greater forwardness, involves one other process—rebiting,—which is, as the word denotes,



CANONSBURY TOWER. ISLINGTON IN 1820.



a biting after the etching is already in the copper; and it may not be uninteresting to refer to the currently reported origin of it. A pupil of the renowned William Woollett, in the absence of the master, proceeded to bite in a plate of some consequence, and, from inattention, took off the ground before it was sufficiently bitten in: he at once saw that unless he could by some means strengthen those parts requiring more colour, the plate was utterly ruined; he therefore taxed his invention, and endeavoured to repeat the biting, which could only be done by making the plate sufficiently warm to receive the ground on to its surface, without giving heat enough to cause it to flow into the lines: he then used his dabber with the utmost care, and thus protected the surface, while the lines

were left open to receive again the aquafortis. The attempt was eminently successful, and sufficient strength and colour were thus given to all the parts by this second biting in. In the time of Fittler, an engraver of some eminence in his day, rebiting was not known; and hence it is we notice the extreme dullness and want of depth and vigour in his plates, and which can only be imparted by the process of rebiting.

When the amateur has arrived at this part of his work, let him use the utmost possible care to remove every portion of grease that may be on the plate, previously to laying the rebiting ground, as that would entirely prevent the surface from being so thoroughly covered with the ground, as to

render it proof against the aqua-fortis. The rebiting is resorted to after the graver has been applied to the principal shadows, the graver going first to give evenness and solidity, and the aqua-fortis coming afterwards to give depth of colour and richness to the work. The amateur should not proceed too far, after he has bitten in his etching, without putting in the sky, as the addition of this robs the subject of much of its colour, and completely changes the character of the plate; but let him, with the whole of his work laid in, go on blending and harmonizing the whole together.

We have spoken only of copper, we will now refer to ETCHING AND BITING-IN ON STEEL.

ETCHING AND BITING-IN ON STEEL.



THE introduction of steel plates gave rise to the publication of the 'Annuals,' and other works, which, containing elaborate engravings, were sold to the public at a cost very much below that charged for works with embellishments on copper; this was accomplished by the greatly increased number of impressions that may be taken off a steel plate, without at all weakening or impoverishing the line. It now only remains to say a word or two on their treatment.

It is a property in the steel, that although so incomparably harder than copper, the action of the aqua-fortis is much more rapid, and on its introduction much difficulty was experienced in suiting the acid to this metal; almost every engraver had a different mode of biting. Many fearful failures were the consequence, and the writer has groaned a hundred times beneath this difficulty. It is now a settled practice to use a very weak and simple acid: there are two sorts, either of which may be used with as much certainty as in biting in a copper plate with aqua-fortis: the one is acetic acid, or white vinegar; the other, nitrous acid, diluted to about the acidity of a lemon; and even with these, weak as they are, very few minutes are sufficient to bite a tolerably

strong tint. It should also be said, that the tracing, etching, and finishing are the same as pursued with copper plates; the only difference being, as before stated, in the biting-in, and, from the extreme hardness of the metal, the tools should be of a very superior order.

Copper and steel plates, with the etching ground already laid on them, with all the tools required, (a list of which is given,) may be had at Hughes' old established manufactory, 107, Shoe Lane, Fleet Street; but should any persons be desirous of entering more fully into the details than can be conveyed in any written description, the writer (whose address is appended) will be happy to receive them, or visit them at their own residences, for

the purpose of imparting instruction, and laying before them plates more or less advanced, by which he may clearly show the *practical* part of the acquirement; he also has the additional advantage of keeping on his establishment a press for taking the tracings and proving the plates in their different stages of progression.

The three Plates given as examples, are taken from the work already referred to, though differently treated, to suit the present purpose.

C. CASTLE, 41, Castle Street, Holborn.

TOOLS, &c., REQUIRED.

Etching Needles.

Gravers, (Square and Lozenge.)

Scraper.

Burnisher.

Parallel Ruler.

Handvice.

Eye Glass.

Etching Ground.

Dabber.

Aqua-fortis.

Banking-wax.

Stopping-out Varnish.

Tracing Paper.

